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MOZART



BEETHOVEN



HAYDN

KUNKEL'S Musical Review

OCTOBER, 1904

Vol. 29

Whole No. 303

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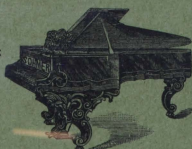
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LONDON TO HEAR SOUSA AGAIN.
John Philip Sousa has signed contracts for a fourth visit to Europe with his band. The tour will again be under the direction of an English syndicate, and twenty-five concerts will be given in London. A tour of Great Britain and Ireland, to continue until May, will follow. Mr. Sousa is going to take American soloists with him. The band will sail at the end of December.

D'ALBERT'S TOUR WITH THE KNABE

William Knabe, who recently returned from his annual European trip, completed all arrangements while abroad for the American tour of Eugene d'Albert, the celebrated pianist, which will begin January 6th, with the Boston Symphony Orchestra. Mr. Knabe

is again in business harness at headquarters in Baltimore, feeling in excellent shape after his holiday

MASCAGNI'S NEW OPERA.

The first day of March next has been chosen as the date for the first performance at Monte Carlo of Mascagni's latest one-act opera, "Amica," which he undertook to write at the request of the publisher, Choudens. The libretto, by Paul Berel, has for its heroine an orphan girl who is loved by two men; one of them magnanimously gives up his claims and commits suicide, while she, who loves him, arrives just in time to witness it. The cast is to include Mme. Calve and Mm. Alvarez and Renaud. Mascagni has been derided because, after his very successful "Cavalleria Rusticana," he wrote half a dozen or more operas, none of which pleased the public.

But Verdi beat that record. After his "Ernani" he wrote, in seven years, no fewer than ten operas, none of which obtained a success outside of Italy, while most of them had an ephemeral existence, even in that country.

JOSEF HOFMANN, the noted pianist, has returned from Europe for his fourth American tour. His first concert will be in Portland, Ore., and he will be heard a number of times on the Coast before he makes his re-appearance in New York, which will be at the first of the Philharmonic concerts on November 11th.

ALEXANDRE GUILLMANT, the noted French organist and composer, is engaged to play thirty-six concerts on the great organ at the World's Fair. After these are finished he will give two concerts in New York.

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KUNKEL'S

OCTOBER, 1904.

KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

Vol. 30

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THE MUSICIAN AND GENERAL CULTURE.

THE An indispensable qualification of a good musician is, of course, that of being a good craftsman. Linguistic, philosophical, and scientific knowledge, be it ever so great, physical and social accomplishments, be they ever so brilliant, cannot make up for deficiencies in the professional equipment. But what have we to understand by "a good musician, asks Frederick Niecks"? Does it mean, for instance, a skillful singer or player? Yes and no: the expression implies this, but at the same time implies a great deal besides. A merely muscular grasp of the mechanism of an instrument does not make a good musician. Without loss of truth, we may give a more general form to the statement, and say that the muscular grasp of the mechanism of an art does not make an artist. Not even an emotional as well as a muscular grasp will do that. In addition to the muscular and emotional, there is required an intellectual grasp. Now, that is not understood by the young people in the pupillary stage, nor is it generally understood by those who have passed thence into full-fledged professionalism. And yet the matter is so clear, so obvious, so palpably demonstrable. No sensible person would suppose that anyone could be a good linguist and a good teacher of a language without a knowledge of grammar. But there are thousands, nay, millions of sensible persons who imagine that a musician can do very well without grammar of his art. Look about you among those who study music privately. What do they study? With rare exceptions nothing but singing and playing on an instrument. Or go to music schools, and pursue your inquiry there. Again the same state of matters. The students are immersed in the mechanism of the executive

part of their art, or in a purely sensuous and emotional melomaniac enthusiasm, destitute of intelligence and intellectuality. The study of harmony and some other things is, of course, enjoined on them at the better class of music schools, but they neglect or spurn these as superfluous things that interfere with what alone seems to them worthy of their attention. The minimum of knowledge a musical executant and teacher of music requires is a thorough knowledge of notation, harmony, and form. Without this he can have no insight into his art, and cannot intelligently interpret and expound it. Harmony and form are the musician's grammar, his etymology and syntax. Of course, there are other very valuable and very desirable things—for instance, counterpoint and history. But I will insist only on the irreducible and indispensable minimum.

The narrow-minded professionals, however, think they have not only an excuse, but also a justification. They say many of the great masters have done very well without culture, why should not we? There is more than one fallacy in this reasoning. First, geniuses that are indifferent to culture are very rare; secondly the geniuses without cultivation would have been the better for it; and, thirdly, what geniuses, highfliers, can do may be beyond the power of these destined to crawl, to walk, or at best to climb.

Before looking in the sayings and doings of famous musicians it is necessary that I should define what I mean by culture. Culture, we may say, is, on the one hand, an accumulation of valuable facts and means of information, and, on the other hand, the capacity for thinking, judging, and imagining; in short, of a clear and wide outlook. The result may therefore be described as a well-stored, open, eager, and sympathetic mind, with faculties sharpened and strengthened by experience, observation, and literary and scientific discipline. There must be different kinds and degrees of culture according to the variety of natural dispositions and methods of training. It is a prejudice to think that there is only one way to reach it. A classical education of the right sort is an excellent thing. That most men who distinguished themselves in literature, science, and other vocations had a classical education will be seen to prove less than is generally thought, if we consider that in the past it was the only recognized and readily obtainable education. The truth seems to me to be that as there are many ways that lead to Rome, so there are many that lead

to culture. You need not necessarily travel through Greek and Latin, through a university or any other kind of scholastic channel. Culture is not a dead formula. Nor is it a formula, dead or alive, that any man, or set of men, has the right to impose on us.

Before the seventeenth century, clerics largely predominated among the art-musicians, and even in the seventeenth century, when music had become so much more secularized they formed still a considerable proportion. These clerical or clerically connected musicians had, of course, the usual clerical education of the time. Coming to the eighteenth century, it is really astonishing how many of the well known musicians were university men, and, if not that, had been educated at first-rate public schools. There are, however, differences in the different countries, Germany standing first in this respect. With regard to Italy it is, however, notable that at the Neapolitan Music Schools, where a general as well as a musical education was given, the literary part of the curriculum comprehended not only calligraphy, Italian grammar, arithmetic, and geography, but also Latin, French, mathematics, acoustics, literature, history, and musical esthetics.

Now let us pass in review some of the great men whose names have become household words. Mattheson, himself a man of learning and a famous author, speaks in one of his books in high terms of Handel's studies of other sciences than that of music; and in another book writes: "He learned the art of composition and of organ playing from the celebrated F. W. Zachau, and other sciences at the Halle University; he also thoroughly learned the living languages, such as Italian, French, and English, on his travels."

J. S. Bach did not enjoy his great contemporary's privilege of being a university student, but he was successively at two secondary schools, the curriculum of which included logic, rhetoric, New Testament, Greek, and Latin, the reading in the latter language comprising Horace, Virgil, Cicero, and Curtius.

He who knows anything of the aims and achievements of Gluck need not be told that he was a man of culture. This culture is, of course, not wholly accounted for by his training at the Jesuit College of Kommetau. Travels in Italy, France, and England, observation, reading and speculation have likewise to be taken into account. His prefaces and public letters throw much light on his mental capacity and character.

Of Joseph Haydn it can hardly be said that he was a man of culture. He got his general education at the choristers, school of the Vienna Cathedral, where they taught the boys only the usual elementary subjects and a little Latin. His genius helped him through wonderfully, but he would undoubtedly have been the better for a more liberal education.

Mozart's case is somewhat difficult. His bright and lively letters contain nothing that indicates interest in the other arts, in literature, in science, or even in nature. But it would be rash to conclude from this that he was indifferent to all these things. His upbringing must have imbued him with intellectual interests. Mozart, who was sent to no school at all, must have received from his capable and conscientious father a good general education.

Beethoven, having a father lacking both capacity and conscientiousness, fared accordingly worse than Mozart. In fact, he got no more than an elementary school education with a little Latin thrown in. Nor did he in latter life greatly increase this slender scholastic outfit. He learned, however, to use Italian and French in cyclopean fashion. Cyclopean also was the style of his German. On the other hand, he was a reader of good books to good purpose, a student of politics, an admirer of great men and noble deeds, a worshipper of nature, and a meditator on the problems of art, life, and religion.

Schubert was less strenuous, but not indifferent. He lived and had his being in poetry and nature, whose language he translated into music, his own idiom. Music soon made him neglect other studies. But he

had opportunities to learn, and no doubt did learn. He cannot but have learned from his father, who was a schoolmaster.

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D'ALBERT ON LISZT.

Now that Eugene D'Albert is to visit this country next season, an extract from a recent article of his in the *Neue Rundschau* is worth quoting because he pays tribute not alone to Liszt's standing as the greatest of all pianists and one of the greatest composers and teachers, but to his wonderful ability to express the emotions, the language of the soul, in his interpretations. Mark what D'Albert says:

"The acquisition of technical facility is an easy matter for anyone that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame if he has the fine gift of the born teacher. Undoubtedly very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore both teacher and taught should turn more and more to this mighty teacher as a model—the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogics that clip the wings of his genius; the pupil by talking as his model the unselfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature."

CHOPIN, like many other artists and composers, was compelled to resort to teaching in order to support himself. Accounts that we have show that he took great pains with his pupils' touch. Scales had to be played legato and with full tone; very slowly at first and gradually quicker. Scales with many black keys were taken first. "Everything is to be read *cantabile*," he said, "everything must be made to sing—the bass, the inner parts, etc." Trills had to be played with perfect regularity, all little ornamental notes with delicate grace, and usually a little precipitated toward the next main note. To favorite pupils he played a great deal—Bach's fugues and his own works by preference.

In the notation of fingering Chopin was very particular. In Mikuli's edition will be found many peculiarities taken from Chopin's pencil marks on copies belonging to his pupils. It is said that he always kept a metronome on the piano he used for teaching. Of tempo rubato he said: "The singing hand may deviate; the accompanying must keep time." "You must sing if you wish to play; hear good singers, and learn to sing yourself," was another of his injunctions. He also greatly encouraged ensemble playing of all kinds, and frequently used a second piano part in teaching.

He was a strenuous advocate of the necessity of a musician having a thorough knowledge of harmony and counterpoint. He himself had projected a book upon the theory and art of music and piano playing; but only a few pages were written, and the ill-health of his last years prevented a completion of the work. It was destroyed with other unfinished works.

LONDON apparently is not unlike New York when it comes to English opera. The brave attempt of the Moody-Manners Co. to popularize English opera in England's capital has come to naught.

Charles Manners, the managing director of the company, took the Drury Lane Theatre for ten weeks at a rental of £400 a week. He was prepared to lose £300 weekly in the experiment. The first week, however, resulted in a loss of £700. After the final curtain the following night Mr. Manners announced the amount of the evening's loss, and said that in view of this he would abandon the struggle and would produce operas by Verdi and Wagner during the remainder of the season.

An interesting point in the matter is the fact that London alone rejects English opera. In the provinces money is turned away nightly from productions of the "Bohemian Girl," "Mariana," "The Lily of Kilmerie," and such operas, while Wagnerian productions scarcely pay expenses in the same towns. London suburban theatres are also crowded when English operas are given.

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SONATINA.

Nº 1.

LUDWIG van BERTHOVEN.

Notes marked with an arrow (↗) must be struck from the wrist.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Whenever you are in doubt as to the performance of any passage in this or in any other piece, such as the Trill, the Grace Note, the Mordent and Turn, Repeated Notes, Mixed Positions, Two Notes against Three Notes, the wrist Attack, the Artistic use of the Pedal etc. consult "Kunkel's Royal Piano Method."

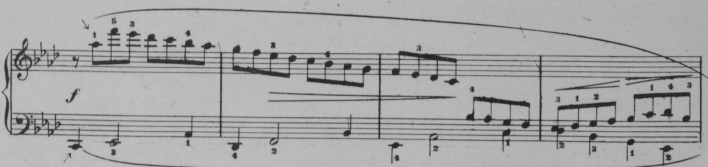
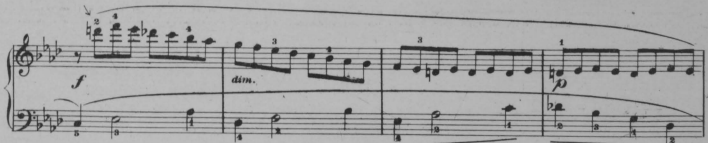
Allegro. ♩ - 112.

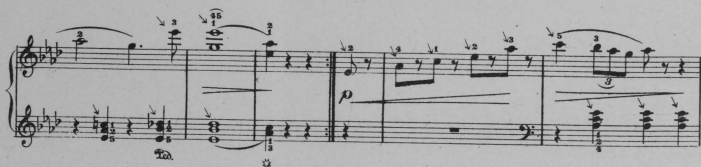
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Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings like "p" and "pp". The score is written in a clear, legible hand.



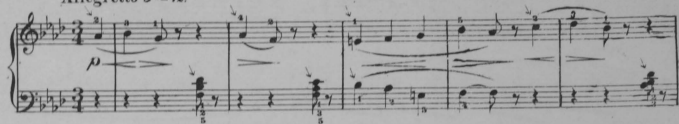
The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

- System 1:** Features a treble and bass staff. The treble staff has a *crac.* marking and a *f* dynamic. The bass staff has a *f* dynamic. Fingerings are indicated by numbers 1-5.
- System 2:** Continues the melodic and harmonic development. The treble staff has a *ff* dynamic. The bass staff has a *p* dynamic.
- System 3:** Includes a *dolce.* marking above the treble staff. The treble staff has a *p* dynamic. The bass staff has a *p* dynamic.
- System 4:** Features a *f* dynamic in the treble staff. The bass staff has a *f* dynamic.
- System 5:** The final system on the page, ending with a double bar line. It includes various dynamics and articulations.

The notation includes many slurs, ties, and fingerings, indicating a complex and expressive piece. The dynamics range from *p* (piano) to *ff* (fortissimo).

MINUETTO.

Allegretto 2. - 72.



scherzando.

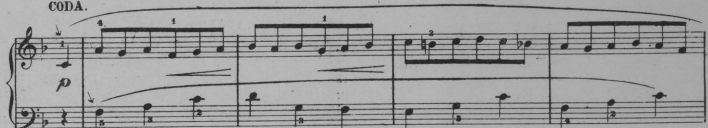
TRIO.

CRESC.





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(INTERMEZZO.)

E. L. RENARD.

Giocoso. ♩ - 120

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of four systems of music. The first system includes dynamics markings 'mf' and 'f'. The second and third systems include fingering numbers (1-5) and fingerings (1-5). The fourth system includes various musical notations including slurs, ties, and fingerings. The score is written for piano with treble and bass staves.

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Giacoso.





(With soft Pedal.)

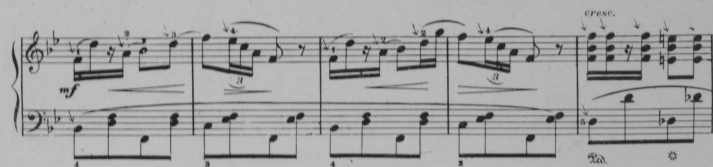


ppp *dolcissimo.*



(Release
soft Pedal.)



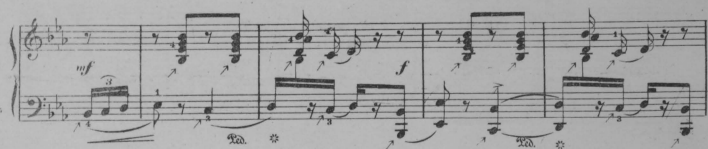


cresc.

(With soft Pedal.)

pp dolcissimo

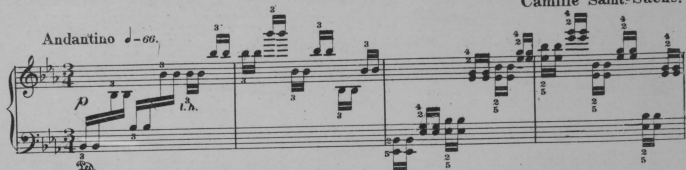
(Release soft Pedal)





DELILAH TO SAMSON.

Camille Saint-Saens.

Andantino $\text{♩} = 66$.

Cantabile. (Singing.)

p marcato la melodia. (The melody marked.)

The second system of musical notation includes the vocal line and the piano accompaniment. The vocal line is written in a single staff with a treble clef, marked 'Cantabile. (Singing.)'. It begins with a piano (*p*) dynamic and a 'marcato' marking. The lyrics 'The melody marked.' are written below the first few notes. The piano accompaniment continues from the first system, with the right hand (l.h.) playing a melody marked with a piano (*p*) dynamic and a 'marcato' marking. The left hand (l.h.) provides harmonic support. The system concludes with a repeat sign.

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piece features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics range from piano (*p*) to fortissimo (*f*). Performance instructions include *l.h.* (left hand), *cresc.* (crescendo), *accel.* (accelerando), *agitato.* (agitato), *ritard.* (ritardando), and *molto cresc.* (molto crescendo). The notation includes many accidentals, particularly flats and naturals, and some measures contain complex rhythmic patterns. The piece concludes with a final chord in the right hand.

1842-10

Tempo I. *a tempo.*

23

The first system of the musical score consists of a treble and a bass staff. The treble staff begins with a melodic line featuring a slur over a group of notes, with fingerings 1, 2, 3, 4, 5, 6, 7, 8, and 9 indicated. The bass staff provides a harmonic accompaniment with chords and moving lines. Both staves include various musical notations such as slurs, ties, and dynamic markings.

Cantabile.

The second system is marked *Cantabile*. It continues the musical piece with a more relaxed tempo. The treble staff features a series of eighth-note patterns with fingerings 1, 2, 3, 4, 5, 6, 7, 8, and 9. The bass staff continues the accompaniment. A small section of the treble staff is bracketed and labeled "or thus" with a different fingering.

The third system continues the *Cantabile* section. It features similar eighth-note patterns in the treble staff and accompaniment in the bass staff. The notation includes slurs, ties, and fingerings throughout.

The fourth system continues the *Cantabile* section. It maintains the eighth-note patterns in the treble staff and the accompaniment in the bass staff. The notation includes slurs, ties, and fingerings throughout.

The fifth system continues the *Cantabile* section. It features the same eighth-note patterns in the treble staff and accompaniment in the bass staff. The notation includes slurs, ties, and fingerings throughout.

*coltissimo.**(with soft pedal.)**f*

f release soft pedal. *dim.*

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats).

The first system begins with a *cresc.* marking in the right hand and a *dim.* marking in the left hand. The second system starts with a forte *f* dynamic. The third system includes a *dim.* marking in the right hand and a *cresc.* marking in the left hand, followed by an *agitato.* instruction. The fourth system features an *accel.* marking in the right hand and a *cresc.* marking in the left hand, with a *molto accel.* instruction in the right hand. The fifth system starts with a fortissimo *ff* dynamic and includes a *dim.* marking in the left hand, followed by a *molto ritard.* instruction.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats).

Un poco più lento.

Opportabile.

First system of musical notation. The right hand (r.h.) plays a melody with a slur over the first three measures. The left hand (l.h.) plays a bass line with a slur over the first three measures. The notation includes a treble clef, a bass clef, and a key signature of two flats. The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p).

Second system of musical notation. The right hand (r.h.) plays a melody with a slur over the first three measures. The left hand (l.h.) plays a bass line with a slur over the first three measures. The notation includes a treble clef, a bass clef, and a key signature of two flats. The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p).

Third system of musical notation. The right hand (r.h.) plays a melody with a slur over the first three measures. The left hand (l.h.) plays a bass line with a slur over the first three measures. The notation includes a treble clef, a bass clef, and a key signature of two flats. The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p).

Fourth system of musical notation. The right hand (r.h.) plays a melody with a slur over the first three measures. The left hand (l.h.) plays a bass line with a slur over the first three measures. The notation includes a treble clef, a bass clef, and a key signature of two flats. The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p). The first measure of the left hand is marked with a forte dynamic (f) and a slur. The first measure of the right hand is marked with a piano dynamic (p).

Musical score for piano, featuring five systems of staves. The notation includes complex fingerings, slurs, and dynamic markings. The key signature has two flats, and the time signature is 7/8. The first four systems show a progression of chords and melodic lines with various fingerings (e.g., 7, 8, 6, 1). The fifth system is marked *Con anima* and *f*, featuring a more complex melodic line with slurs and fingerings (e.g., 10, 13, 3, 1, 3).

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The notation includes various musical elements such as notes, rests, and fingerings.

- System 1:** Starts with a treble clef and a bass clef. The treble staff has a series of notes with fingerings 1, 2, 3, 4, 5, 6, 7. The bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7. There are dynamic markings *f* and *l.h.*.
- System 2:** The treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. The bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. There are dynamic markings *f* and *l.h.*.
- System 3:** The treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. The bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. There are dynamic markings *f* and *l.h.*.
- System 4:** The treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. The bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. There are dynamic markings *f* and *l.h.*.
- System 5:** The treble staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. The bass staff has notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. There are dynamic markings *f* and *l.h.*.

molto rit. - - - - - ard.

ff

ff

a tempo.

dim.

dim.

or thus.

ppp

ppp


ppp

ppp

THE JOLLY BLACKSMITHS.

Caprice Caractéristique.

Jean Paul.

Giocoso. (Lively.)  - 144.

Secondo.

Giacoso. (Lively.) ♩ - 144.

Primo.

Secondo.

Jean Paul.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piece consists of five measures. The first measure has a tempo marking 'Allegro' above the staff. The second measure has a tempo marking 'Allegro' above the staff and a dynamic marking 'f' below the staff. The third measure has a tempo marking 'Allegro' above the staff and a dynamic marking 'f' below the staff. The fourth measure has a dynamic marking 'f' below the staff. The fifth measure has a dynamic marking 'f' below the staff. The piece ends with a double bar line. There are some handwritten notes and markings, including 'Ped.' (pedal) and 'f' (forte) in the bass line.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music is in 2/4 time. The upper staff contains a melody with various ornaments and slurs. The lower staff contains a bass line with a 'Ped.' (pedal) marking. The score includes a 'cres.' (crescendo) marking and a 'Ped.' (pedal) marking. The title 'The Rose Tree' is written at the top right.

[illegible]

Secondo.

The musical score is written in bass clef and consists of five systems of music. The notation includes complex chords, often with multiple accidentals, and various dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (*). Fingerings are shown with numbers 1-5. The score includes a repeat sign in the third system.

System 1: Starts with a piano (*p*) dynamic. The right hand plays complex chords, and the left hand plays a steady eighth-note pattern. Pedal points are marked with asterisks.

System 2: Features a forte (*fz*) dynamic followed by a mezzo-forte (*mf*) section. The right hand continues with complex chords, while the left hand has a more active eighth-note pattern. Pedal points are marked.

System 3: Includes a forte (*fz*) section, a mezzo-forte (*mf*) section, a fortissimo (*ff*) section, and ends with a piano (*p*) section. The right hand has complex chords, and the left hand has a steady eighth-note pattern. Pedal points are marked.

System 4: Starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section, a crescendo (*cres.*) section, and ends with a forte (*fz*) section. The right hand has complex chords, and the left hand has a steady eighth-note pattern. Pedal points are marked.

System 5: Starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) section, a crescendo (*cres.*) section, and ends with a forte (*fz*) section. The right hand has complex chords, and the left hand has a steady eighth-note pattern. Pedal points are marked.

Primo.

5

Primo.

mf *fz* *fz*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8

f

p

Ped. Prd. Ped. Ped. Ped. Ped. Ped. Ped.

[illegible]

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The score includes dynamic markings such as "fz" (forzando) and "cres." (crescendo), and articulation markings like "Ped." (pedal) and "A" (accents). The piece concludes with a final chord and a fermata over the last measure.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of 8 measures. It features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the accompaniment is in the left hand. The score includes fingerings, pedaling, and a repeat sign at the end.

CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class. *Secondo.*

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

ff Trombone Solo. *ff*

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

ff *cres.*

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring-ing stroke;

ff

Sing gay as larks And let others croak! Strike strike for toil

ff

Makes the jol-ly blacksmith free, Sing, sing, for toil Is the life of glee.

cres.

Anvils.

Primo.

7

8.....

The first system of music features a piano introduction marked 'ff' in the right hand, followed by a series of chords in the left hand. The right hand then enters with a melody of eighth notes. The system concludes with a double bar line and a repeat sign. Below the staff, the word 'Ped.' is written with a star symbol, repeated seven times.

8.....

The second system continues the musical piece with similar chordal textures and melodic lines. It includes fingerings such as 2, 3, and 2 in the right hand. The system ends with a double bar line and a repeat sign. Below the staff, the word 'Ped.' is written with a star symbol, repeated seven times.

8.....

The third system introduces a more complex melodic line in the right hand, featuring sixteenth notes and slurs. The left hand continues with chords. The system ends with a double bar line and a repeat sign. Below the staff, the word 'Ped.' is written with a star symbol, repeated six times.

8.....

or thus.....

An alternative musical notation for the third system, showing a different melodic approach for the right hand. It includes fingerings 2, 3, and 2. The system ends with a double bar line and a repeat sign.

8.....

The fourth system continues the musical piece with similar melodic and harmonic textures. The system ends with a double bar line and a repeat sign. Below the staff, the word 'Ped.' is written with a star symbol, repeated six times.

8.....

The fifth system concludes the musical piece with a final melodic phrase in the right hand and chords in the left hand. The system ends with a double bar line and a repeat sign. Below the staff, the word 'Ped.' is written with a star symbol, repeated six times.

Secondo.

3

p Ped. *

ff Ped. *

Up, men, and strike! While the heated

ff Ped. *

ir - on glows. Up, men, and strike, Strong and honest blows! Keep time, time, time,

Ped. *

All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.

Ped. *

Primo.

8.

or thus.

Ped. *

8.

Ped. *

8.

Ped. *

8.

Ped. *

5.

Ped. *

38
Secondo.

Primo.

Primo.

8. *f* *Secundo.*

ffz *ffz* *ffz* *cres.*

8. *f* *ffz* *ffz* *cres.*

8. *ffz* *ffz* *mf* *ffz*

ffz *ffz*

* *Ped*

Primo.

8-----

f Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8-----

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8-----

ffz Ped. * *ffz* Ped. * *cres.* *f* Ped. *

8-----

ffz Ped. * *ffz* Ped. * *cres.* *ffz* Ped. *

8-----

ffz Ped. * *ffz* Ped. * *ff* Ped. * *ffz* Ped. *

MY DARLING.

YORKE.

Carl Sidus. Op. 215.

Mazurka time. ♩ - 132.

Secondo.

The musical score is written for piano and consists of four systems. The first system is in bass clef, the second in bass clef, the third in treble clef, and the fourth in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a double bar line.

1304 - 6

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MY DARLING.

YORKE.

Carl Sidus, Op. 215.

Mazurka time ♩ = 132.

Primo.

Ped. * Ped. * Ped. * Ped. *
 cren.
 mf
 Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. *
 8.
 Ped. * Ped. * Ped. * Ped. *
 1304 - 6

Secondo.

Measures 1-8 of the 'Secondo' section. The music is in bass clef with a key signature of one flat. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked 'Ped.' below the bass line, and asterisks are placed between measures. A 'Cres.' marking is present in measure 7.

TRIO.

Measures 9-18 of the 'TRIO' section. The music is in bass clef with a key signature of one flat. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked 'Ped.' below the bass line, and asterisks are placed between measures. A 'Solo, r. h.' marking is present in measure 15, and 'l. h.' markings are present in measures 13, 14, and 16.

Primo.

[illegible][illegible]

TRIO.

[illegible][illegible]

Primo.

First system of musical notation. Ped. Ped. Ped. Ped. *cres.*

Second system of musical notation. *mf* Ped. Ped. *cres.* Ped. Ped.

Third system of musical notation. Ped. Ped. Ped. Ped.

Fourth system of musical notation. Ped. Ped. Ped. Ped.

Fifth system of musical notation. Ped. Ped. Ped. Ped. *cres.*

Sixth system of musical notation. *f* Ped. Ped. *cres.* Ped. *ff* Ped.

1304 - 6

MESSAGE OF THE ROSE.

RONDO.

Louis Conrath.

Notes marked with an arrow(↘) must be struck from the wrist.

Moderato. ♩ - 112.

1532 - 3

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line is a simple accompaniment of eighth notes. The piece ends with a double bar line and a repeat sign.

TRIO.

The musical score for 'The Rose Tree' is written for piano. It consists of two systems of music. The first system has two measures, and the second system has two measures. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat), and the time signature is 2/4. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes. There are some markings below the staff, including 'p' for piano and 'f' for forte, and some numbers like '10' and '11'.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a prominent bass line with many triplets and sixteenth notes. The voice part has a melody with many eighth and sixteenth notes. The score is marked with '1. 2. 3.' and '4. 5. 6.' indicating different versions or endings. The title 'The Rose Tree' is written at the bottom of the page.

Handwritten musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

Key markings and annotations include:

- ritard.* (ritardando) above the staff in the second system.
- crac.* (crac) below the staff in the second system.
- a tempo.* above the staff in the second system.

CAPRICE HONGROIS.

MORCEAU DE CONCERT.
Revised Edition.

E. Ketterer. Op. 7.

Allegro risoluto ♩ - 132.

Revised Edition.

Allegro risoluto - 132.

ff *cres.*

f *p* *f* *f*

p *f* *mf* *p*

914 - 7

4

Allegretto $\text{♩} = 112$.

Musical score for "Allegretto" in G major, Op. 914, No. 7. The score is in 6/8 time and consists of six systems of piano and bass staves. The first system is marked *p* (piano). The second system is marked *mf* (mezzo-forte). The third system has a *p* marking under the bass staff. The fourth system has a *f* (forte) marking at the end. The fifth system is marked 8 at the beginning. The sixth system is marked *or thus* at the beginning and *f* (forte) at the end. The score includes various musical notations such as notes, rests, and fingerings.

Edition Kunkel.
914-7

6

Measures 6-11. The score is in 3/4 time with a key signature of one flat. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Fingerings and articulation marks are present throughout.

Measures 12-15. Measure 12 has a melodic line in the right hand and a bass line in the left. Measures 13-15 show a more complex texture with multiple voices in both hands, including sixteenth-note passages. Dynamics like "or thus." and "f" are indicated.

or thus.

18

19

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1000

Allegretto $\text{♩} = 100$.

p

mf

marcato il basso.

simili.

p

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including slurs and fingering (1, 4, 5, 6). Bass staff has a harmonic accompaniment with chords and single notes. Dynamic marking *p* is present. Rehearsal mark 1 is indicated by an asterisk.

Second system of musical notation. Treble and bass staves. Continuation of the melodic and harmonic lines. Rehearsal marks 2, 3, 4, 5, and 6 are indicated by asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingering (1, 4, 5, 6). Bass staff has a harmonic accompaniment. Dynamic marking *f* is present. Rehearsal mark 7 is indicated by an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingering (1, 4, 5, 6). Bass staff has a harmonic accompaniment. Dynamic markings *ff* and *pp* are present. Rehearsal marks 8, 9, 10, 11, and 12 are indicated by asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingering (1, 4, 5, 6). Bass staff has a harmonic accompaniment. Dynamic marking *cres* is present. Rehearsal marks 13, 14, 15, 16, 17, 18, and 19 are indicated by asterisks.

ff *cres.* *f* *ff*

do. cen - do.

ff *f*

do. * do. * do. * do. *

martellato. *ff* *f*

do. * do. * do. * do. *

ff *f*

do. * do. * do. * do. *

martellato. *ff* *f*

sempre cres. *cres.* *do.*

do. 914-7

DANCING DOLLS.

WALTZ.

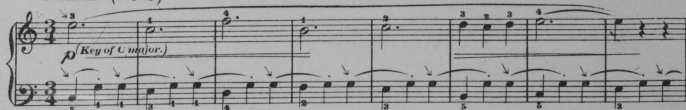
Notes marked with an arrow must be struck from the wrist.

FELIX MENDELSSOHN.

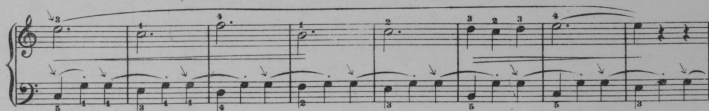
Allegretto. (Lively) $\text{♩} = 80$.

CARL SIDUS.

Cantabile (singing.)



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.



Giacoso. (very playful.)



Edition Kunkel.

1733-3

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Cantabile

Two staves of music. The right staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The left staff is in bass clef. The music is marked *p* (piano). The right staff contains half notes and quarter notes, mostly beamed in pairs. The left staff contains eighth notes, mostly beamed in groups of four. Fingering numbers (1-5) are present above and below notes. The piece concludes with a double bar line and repeat dots.

TRIO.

Scherzando. (vivacious; in a light, playful and sportive manner.)

Two staves of music. The right staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The left staff is in bass clef. The music is marked *mf* (mezzo-forte). The right staff contains eighth and sixteenth notes, often beamed in groups. The left staff contains eighth notes, mostly beamed in groups of four. Fingering numbers (1-5) are present. The piece concludes with a double bar line and repeat dots.

(Key of F major.)

Continuation of the Trio, Scherzando section. Two staves of music. The right staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The left staff is in bass clef. The music is marked *mf* (mezzo-forte). The right staff contains eighth and sixteenth notes, often beamed in groups. The left staff contains eighth notes, mostly beamed in groups of four. Fingering numbers (1-5) are present. The piece concludes with a double bar line and repeat dots.

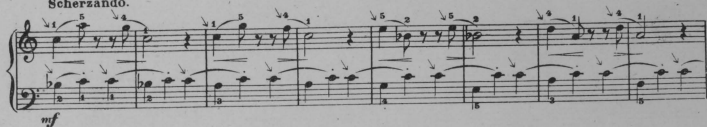
Con Allegrezza. (joyfully, animatedly.)

Two staves of music. The right staff is in treble clef with a key signature of two flats (B-flat major) and a common time signature. The left staff is in bass clef. The music is marked *f* (forte). The right staff contains eighth and sixteenth notes, often beamed in groups. The left staff contains eighth notes, mostly beamed in groups of four. Fingering numbers (1-5) are present. The piece concludes with a double bar line and repeat dots.

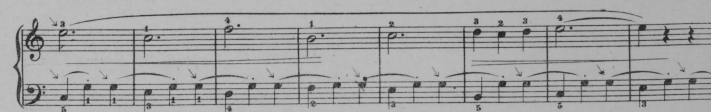
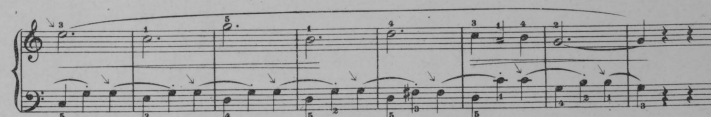
(Key of B^b major.)1st time *f* 2nd time *pp*

Continuation of the Con Allegrezza section. Two staves of music. The right staff is in treble clef with a key signature of two flats (B-flat major) and a common time signature. The left staff is in bass clef. The music is marked *f* (forte). The right staff contains eighth and sixteenth notes, often beamed in groups. The left staff contains eighth notes, mostly beamed in groups of four. Fingering numbers (1-5) are present. The piece concludes with a double bar line and repeat dots.

Scherzando.



Cantabile.

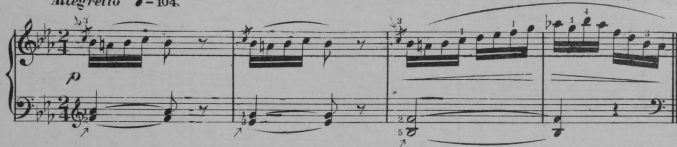


MINNEHAHA POLKA.

Notes marked with an arrow (↘) must be struck from the wrist.

Mrs. S. L. Lara.

Allegretto ♩ = 104.



Giacoso.



4

mf

Giacoso.

Ed. Kunkel.

803 - 3

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Giocoso.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *cen - do* *f* *dim.* *cres.*

do

ff

Ped. * Ped. *

"OH COME WITH ME!"

(A CREOLE SERENADE.)

Words and Music
by
LEO. OEHLER.

To Mr. Dan Beddoe.

Allegretto animato. ♩ - 144. *mf*

The

Alla banjo.

cot - ton field is gleaming, So white be - neath the moon, And stars now rise in view, Dis -

ad lib. *f*

pel the dark'n'g gloom, My love, O come, we'll seek the si - lent grove, My

ritard. *colla voce.* *f*

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1849 - 5

Entered Stationers Hall.

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ad lib.
f
 love, O come, for thee a - lone I love, The
f
decresc.

p
 tam - bourines are ring - ing, O' hear the whip - poor - will, The
p
 (Whip-poor-will.)

ad lib.
f
 dar - kies all are singing, Their song dies o'er the hill, O' come with me, my
f

ad lib.
Con espressivo.
 cre - ole queen O' come O' come with me, Thou art my on - ly one. The
ritard

Con melancolia.

night wind too is sing ing, And hid s in haste a - way, So come my cre.ole mai den, Let

Con passione.

love de. light us sway,..... My sweet be loved lets rest, Be.neath the sim.mon tree, My

f pesante con passione.

love o come, my love o come, My love o come with me, My

Con espressivo.

love o come, my love o come, My love o come with me.

Con abandon.

f

Tempo I.

So come my dusk-y dar-ling, The ban-jostwang so sweet, The

f

dar - kies all are wait-ing, Their cre - ole queen to greet. My

ad lib.

f

love, O' come, O' come lets taste a - way, For thee a - lone I love, Un-

f

cresc.

Con passione.

til my dy - ing day, So come my cre - ole - maid - en, For I

cresc.

ad lib.
tranquillo.

Presto.

love you, Yes I love you, O come lets taste a - way.

Presto.

p *f* *ff*

A GRADED COURSE OF Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Bülow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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Papa's Waltz.....	<i>Sidus</i> 35

GRADE 1 TO 1½.

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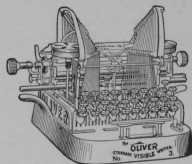
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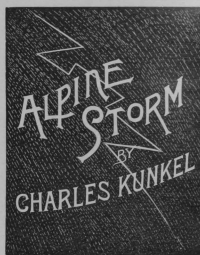
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AT THE WORLD'S FAIR.

A La Musique de la Garde Republicaine, the famous French band, is giving concerts at the World's Fair. The Garde Republicaine Band first visited the United States in 1872, achieving a triumph at the Boston Music Festival. The father of M. Gabriel Pares, the present leader of the band, was its director then. The band has a membership of eighty.

The arrival of the great French band increases the number of celebrated foreign bands now giving daily concerts at the Fair to three. These are the Grenadier Band or First Regiment, from London, England, the official musicians of the King, the Mexican Band of sixty pieces, and the Garde Republicaine. Seldom have the great official lands of three nations met in one city.

The French band will give one two-hour concert every day and three times a week a concert of an hour's duration in Machinery Gardens. The Grenadier Band has been transferred to the Plaza of St. Louis. The Mexican Band, which is to remain in St. Louis until the close of the Fair, will give concerts in the Cascade Gardens, as usual.

The Jury of Awards of Musical Exhibits, Group 21, at the Louisiana Purchase Exposition, is as follows:

Ernest R. Kroeger, Master of Programs, Bureau of Music, World's Fair, Chairman.

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German—Dr. F. G. Rieloff, Imperial German Consul.

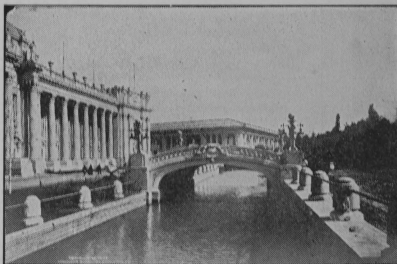
Japan—Takao Noma (alternate).

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SINCERITY IN ART.

S In art it is easy for the charlatan to deceive a crowd of thirsty souls with promise of the Elixir of Life. His self-satisfaction is misread for the certainty of purpose which is one result of nobler minds. In fact, says an exchange, these two mental conditions are the respective characteristics of complex quackery and simple earnestness. Simple earnestness by which no means will be left untried, no trifle disregarded, no struggle relinquished as hopeless; and complex quackery which will build up a mystery of clay and words, and when the cheat is revealed promptly adopt another as hollow and absurd.



LOOKING EAST FROM ELECTRICITY BUILDING

Quackery is to be found in music to far greater an extent than in any other art. The public has fed its full upon tales of music-wonder; has come to look upon the art as an occult sort of thing, instead of the most natural and ordinary art there is—and thus become possible such fearsome exhibitions as the great majority of infant prodigies, and the even more harmful majority of prodigious infants, not knowing how to crawl, but yet grinning over the ridiculous mask of a false gray beard.

Who may don a beard in art? Few have ever been grown then, and when they did were themselves unaware of it. Who shall be satisfied with any art-experience, any art-aspiration, any art-result? Gratification may occur sometimes in our life, but who can ever give up the ghost of his endeavor, and say: "It is finished!" It is never finished—not though you be a Beethoven.

Art is not a dinner. We cannot take in art until our hunger is appeased and then stop. Art is not a house. We cannot build until the roof is made weather-tight and then stop.

Notwithstanding this fact, however, we hear loud whispering of "finishing lessons" and the like. Finishing lessons! The groveling conceit of the idea! Who can finish with the human soul?

Was Schubert "finished" after a life of lark's-melody. He knew otherwise; and sought to bend his knee as an humble student to the discipline of counterpoint. Were Beethoven and Wagner finished artists, whose whole lives were continual struggles for light and continual leanings back upon the well-spring of the father Bach? Was Bach himself in the simple dignity of his quiet manly aspiration—was he a "finished artist"? Thank Heaven, No! Or we should be poorer! They were simple brave men, knowing the night of their outer lives and seeking to impart the glorious sunshine which diffused itself within their hearts to their less fortunate fellow-creatures stumbling along in the darker night of materialism. Had they lived to double their respective terms of years, they would not have relinquished their quest, nor yielded one inch of the land of light which they had conquered.

When the gods are humble, shall we poor mortals sink into the sloth of proud self-content? Can we ever give up the desire to acquire? Shall we conquer a few rungs of the ladder and then swear we are at the top? Or that there are no top?

Your pianist may display superabundant technic, but unless his heart be simple and his mind directed heavenward, he shall remain a pianist to the end of his few short days, and never know what the Art of Music is. He can learn from the singer that every phrase is a distinct sentence, with a distinct meaning of its own, and not a division of sloppy, incoherent tattle. He can learn from the violinist that tone-speech no less than word-speech must receive its exact inflection to become at all intelligible; for music is the soul that underlies both word and tone. He can learn from the layman as from no one else the limitations of his own road in art, the stern and prickly hedges at the sides of it if he try to infringe upon the path of another; but also, glad to say, the great stretch of land in front well worthy of his toil, if he choose to go bravely and steadily onward, and be ever willing to let go the shadow of his art to grasp its substance in Life.

No less than the pianist, have the singer, the composer, and the conductor, to open their hearts to learn from the whole responding creation. Then none of their work shall be of the dead-lead-kind, fit for bullets and similar destructive purposes; but of the sort that sows a perennial seed in the ever-fertile earth, creating and recreating.

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